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Questiones Plautinae a recipe for the *farcimen* or 'stuffing' (not 'sausage') which was called *satura*. *Satura* in the sense of 'stuffing' was originally the neuter plural of the adjective used substantively, but it came to be employed as a collective feminine singular, as did several other neuters in colloquial Latin¹.

4. Βοῶπις, Γλαυκῶπις

See Sturtevant, *Classical Philology* 7(1912).426.

We have all been taught that Hera's epithet βοῶπις was intended as a compliment to her eyes. Consequently some scholars have interpreted Cicero's application of the word to the notorious Clodia Quadrantaria as an allusion to what he elsewhere calls her *flagrantia oculorum*—as if a cow was ever guilty of 'burning glances'! Surely it was never a compliment to any woman, or goddess, to call her 'ox-eyed'. Very few have had the hardihood to interpret Athena's obviously parallel epithet as 'owl-eyed'.

In early Greek there are a number of compounds in -οψ, -ωψ, and -ωπις in which the final stem has so completely lost all meaning that it is virtually a suffix; compare e.g. ὕδρωψ, 'dropsy', from ὕδωρ, δρύοψ, a bird, from δρῦς, κῶνωψ, 'mosquito', from κῶνος, which once meant 'sting'. Hera βοῶπις, then, was the 'cow-goddess' and Athena γλαυκῶπις the 'owl-goddess', just as Poseidon ἵππιος was the 'horse-god' and Apollo λύκειος the 'wolf-god'.

5. Γοργός, Γοργώ, etc.

Γοργός, Γοργώ, etc. (see Sturtevant, *Classical Philology* 8(1913).337 ff.) are to be connected with γάργα, a name of the black poplar, and γέργυπες=νεκροί, both of which are known only from Hesychius. γέργυρα, which occurs in the senses of 'underground drain' and 'dungeon', probably had originally some such force as 'grave' or 'subterranean dwelling of the dead'. The original meaning of γοργός, then, seems to have been 'dead' or 'of the dead'. From this arose the meaning 'grim', 'terrible', and then 'fierce'. A further development of the meaning 'fierce' is seen in Xenophon's γοργός, 'hot', 'spirited', of a horse, and in Hellenistic γοργεύομαι, 'hasten'.

The dread of malevolent spirits and in particular of the dead who dwell under ground belongs to a group of religious ideas that we have recently learned to ascribe to the indigenous Aegean culture rather than to the prevailingly Hellenic Olympian religion. It is not surprising, then, to find the base of γοργός recurring in a number of local and personal names that must belong to some language other than Greek, such as γεργίνοι in Cyprus, γέργιθες in Miletus and the Troad, and Γάργαρα, a peak of Mt. Ida.

The whole group of words was taken over by the Greeks from the earlier inhabitants of the Aegean lands to express ideas that were new to them, just

as they took over the word ἀσάμυνθος for a convenience they had never seen in their northern home.

6. Θέμις

See Schulze, *Kuhns Zeitschrift* 42(1909).242; Fraenkel, *Glotta* 4(1912).22 ff.

The stem-form shown by the oblique cases θέμιστος, etc., cannot be connected with any known suffix, and the word must therefore be a compound whose final member can scarcely be other than the root of ἵστημι. The prior member is θεμι-, which is a variant of θεμερός, 'firm', 'righteous', just as we have κυδι-άνειρα beside κυδρός, χαλί=φρων, beside χαλαρός, etc. The original meaning of θέμις was 'firm-standing', and it must have been a name of the goddess of justice (Homer's Θέμις) long before it got its more abstract force.

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REVIEWS

Post-Augustan Poetry from Seneca to Juvenal. By H. E. Butler. Oxford: Clarendon Press (1909). Pp. viii + 323. \$2.90.

In a book of over 300 pages, devoted exclusively to the poets of a century or thereabouts, it is possible to give each of them a fuller and more sympathetic treatment than is feasible in a general history of Roman literature. Professor Butler has evidently made himself fully acquainted with his material, and even "essayed the dreary adventure of reading the seventeen books" of Silius Italicus in a far from perfunctory fashion. He believes that the poets of the period have suffered greater neglect than they deserve, and has made a successful attempt "to detach and illustrate their excellences without in any way passing over their defects". It is but natural that he is obliged in some cases to 'damn with faint praise'. On the whole his criticisms are eminently just and sane.

Some of the poets who come within his field, notably Martial and Juvenal, can hardly be said to have been neglected, but his treatment of these is fresh, interesting and stimulating, and his estimate of them is much more sympathetic, and in the reviewer's opinion, more just, than that of Mackail, for example. Like many other writers on Juvenal, he dwells on the satirist's failure to distinguish gradations in crimes, but this is to lose the Roman point of view and to judge such things according to modern standards. The gulf between the ancient and the modern viewpoint is illustrated if we set Suetonius's statement about Julius Caesar (Iul.49.1), pudicitiae eius famam nihil quidem praeter Nicomedis contubernium laesit, with what he says of Caesar in the next chapter: pronum et sumptuosum in libidines constans opinio est. And the traditional reverence for the magistrates after they had ceased to have any real power is voiced in his grave statement (Calig.26.3), consulibus oblitis de natali suo edicere abrogavit

¹ In his *Geschichte der Römischen Literatur*, just published, 1.423, note 1, Friedrich Leo mentions approvingly Professor Ullman's explanation of *satura*. C. K.

magistratum fuitque per triduum sine summa potestate res publica. In the light of such passages we may well believe that Nero's appearance on the stage and the public performances of magistrates in the circus and the amphitheater were to a Roman greater offenses than some breaches of morality which are regarded as much more serious in modern times. It is not quite true, as Professor Butler says on page 302, that "Elsewhere (i.55-62) the 'horsy' youth is spoken of as worse than the husband who connives at his wife's dishonour". The two offenses are put side by side by Juvenal without comparison, and the youth was not merely 'horsy', but had wasted his inheritance from (presumably) respectable ancestors and had disgraced them by flaunting his shame in the public eye. Besides, some allowance must be made in satire for humor¹, and when "among the monstrous women of the sixth satire" we come upon "the learned lady", it is not difficult to see this element in Juvenal's *illa tamen gravior*, and quite unnecessary to believe that he actually ranked her lower in the moral scale than poisoners and adulteresses. The same may be said of 8.220, in scaena numquam cantavit Orestes, Troica non scripsit, although it is a question whether Nero's degradation of the dignity of the *princeps* was not in the eyes of a Roman of the old school almost on a par with matricide. If we deny Juvenal the saving grace of humor, we naturally find him indulging in exaggeration and "an exhausting and a depressing poet to read in any large quantity at a time". But these alleged defects of Juvenal are traditional, and as a whole Professor Butler's treatment of him is more just than that of many another critic.

The characteristic features of the various poets are well illustrated by an abundance of quotations, accompanied in some cases by prose translations from the author's own hand and again by the poetical versions of others. An introductory chapter on The Decline of Post-Augustan Poetry rightly assigns the reason for the phenomenon to a general dying out of genius after the preceding brilliant era, and to a degeneracy of the Roman character, rather than to the attitude of the emperors towards literature. It may be remarked that it is by no means certain that the comedy referred to on page 5 was the work of Claudius. It is quite as likely to have been one of the literary remains of Germanicus himself; see Suet. Calig. 3.2.

The lesser poets and those whose works are known only from heresay are not neglected, but chapters on The Minor Poets and on The Emperors from Vespasian to Trajan and Minor Poets give summaries and critiques of the Aetna, the tenth book of Columella, and other works of that class, as well as numerous references to writers whose works have perished.

¹ See Professor F. S. Dunn's paper, Juvenal as a Humorist, in THE CLASSICAL WEEKLY 4.50-54.

The book is a contribution to the history of Roman literature which may be cordially recommended to those who wish a better acquaintance at second hand with poets whom it is more or less of "a dreary adventure" to read, and encouragement to a fuller knowledge of those who should be known at first hand. Those whose reading is already more extensive will find much that is suggestive and stimulating to further study.

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JOHN C. ROLFE.

Juvenal and the Roman Emperors. By Helen Bell Trimble. A University of Pennsylvania Dissertation. Lancaster, Pa.: The New Era Printing Company (1912). 82 pages.

In the preface to this dissertation the author declares that often poetry and satire more truly reflect popular opinion and prejudice than history, and that satire therefore is of great value in showing the underlying feeling of the time and the conditions on which popular opinion rests. On this basis the author holds that Juvenal is of great value to any study of the character of the Caesars, because he gives us the prevailing estimate of the people of his day. His views may be right or wrong, but they must be considered as the "national, Roman, imperial tradition". In the preface, also, the author takes up the question of the date of publication of the various Satires, and the date of publication of the works of Plutarch, Suetonius, and Tacitus, in order to show whether Juvenal made any use of the biographers and the historian. The author concludes that where Juvenal differs from the others he must be considered as employing different sources or else using independent judgment, and that his opinion represents the views of the people of his day.

The Caesars mentioned by Juvenal include all from Julius Caesar to Domitian, except Vitellius, Vespasian, and Titus. For those mentioned all the evidence in Juvenal is collected. For Julius Caesar two references are quoted. One (10.97-98) seems to refer more naturally to Sejanus, since he has been mentioned in the lines previous and is named again in those following the passage. The other is a correct reference (10.108-113), but the author does not make a very plausible argument for connecting the word *Quirites* (10.109) with Caesar's employment of it in dismissing his soldiers. Does it not rather refer to the degradation of the sovereign people? There is also a mistake in a quotation from Mayor's note on Juvenal 10.109; the reference in Mayor is to Suetonius Augustus 94 and deals with a dream Cicero had about Augustus, and so does not concern Julius Caesar at all. The chapter on Augustus has but one reference from Juvenal (8.240-244). From that and from passages in Valerius Maximus, Paternulus and others the writer attempts to show that the Romans regarded Augustus with admiration because of the